

CHAPEL IN ST. MARY'S CHURCH, GUILDFORD.



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THE chapel here represented (now used as a vestry-room) is situated on the north side of the altar; the end is semicircular, and the vaulting was once richly painted: the prevailing colours are red and green, with an occasional intermixture of black and yellow. The subjects appear to give a history of the soul: on the right hand, above the front arch, is represented an angel with the scales in his hand, the soul, in an attitude of prayer below, awaiting its doom: the arch enemy of man is disputing with the angel the possession of the soul, but the face of the angel being turned towards it, re-assures it. On the left are two human figures carried captive by two devils: the angel turning his head away from them assures their condemnation: this painting is much obliterated.

On the six panels are represented,—1st. The burial of the body, the clergy wrapping the grave clothes around it. 2nd. Two dead Christians are lying at the foot of a scribe, who seems to be entering their names in a book, probably the book of life: a figure behind is receiving a cup, from which he drinks (the

waters of regeneration). 3rd. and 4th. Represent the sufferings of the saints—boiling in a cauldron, decapitation, &c. &c., with the kings of the earth triumphing over them. 5th. The baptism of death into a new life. 6th. The judgment of the wicked—the king and executioners of the fourth compartment are drawn by two devils before a saint, and the martyr is praying for his intercession for them.

Over the two centre compartments sits a large figure of the Saviour, and above each of the other tablets an angel kneels. The above paintings are extremely rude, but are evidences of judgment in ecclesiastical garniture, teaching by pictures, and causing the mind unconsciously to reflect.

WORKMEN AND MASTERS.—We have received the names of two or three builders who considerably paid their men in full on the "Thanksgiving-day," but as doubtless others did so, too, of whom we have not heard, it would be invidious to mention them. An act of this sort will not be disregarded by the men. The amount paid, in some cases considerable, is of course all out of the pocket of the master.

DR. WHEWELL ON THE GROWTH OF STYLES.

THE following is a summary of Dr. Whewell's "Remarks on the Gothic and After-Gothic Architecture of Germany," referred to in our last number but one:—

The object was to trace the transition from the complete Gothic to the After-Gothic, and the consequent dissolution of the Gothic style, on principles of the same kind as those by which the author formerly attempted to trace the formation of the Gothic style and the disappearance of Romanesque architecture. In the formation of the complete Gothic style there operated chiefly three principles,—the principle of framework (with a subordinate principle of tracery), the principle of wallwork, and the principle of spire-growth. For the idea of a framework of piers, arches, windows, vaulting shafts, vaulting ribs, buttresses, and flying buttresses, is the leading distinctive principle of Gothic buildings. This principle may be followed out by itself (and this is in a great measure done in England, producing the Early English of Salisbury); the notion of framework, however, not excluding considerable masses of wall.